2: Lee T-5 (1855-1858) 1957
NO6 Comanche NO6

of his voice that the sentiments to which he gave expression came from the inmost depth of his heart. So near as I was able to comprehend, he was commenting on the wonderful goodness of the Great Spirit who gave them green corn in its season, and exhorting them to thankfulness for the same.

The next day, outside the village, numerous fires were kindled at short distances from each other round a large circle, which included between one and two acres. Each family had its separate fire, and by each fire was a quantity of green corn, piled on a buffalo skin. When the squaws had roasted it, the prophet, the civil and war chiefs, and a few others took a position in the center of the circle, while the tribe, numbering some six hundred, ranged themselves outside the fires, and the dance began. Round and round they went, singing their green corn song, which sounded in my ears like the perpetual repetition of *"ahow, aho, aho ahow,"* keeping time to rude specimens of music hammered out of a dry skin drawn over a hoop, and extracted from a quick and violent collision of buffalo bones—a performance similar to that common among Negro minstrels. Finally, they huddled together on the south side of the circle, and sat down. Karolo addressed them briefly, and was followed in a few remarks by the chiefs. The prophet then walked around the circle, raising his hands above the separate piles of roasted corn as he passed them, talking all the while, as if invoking a blessing, and having made the circuit, the tribe gathered in distinct squads about the several fires and commenced eating. When the roasted ears were shelled to the last kernel, the festival of the green corn dance was over, and they went back, singing, to the town.

It is a custom among them to paint their faces daily. I was compelled, every morning, while with them, to pursue this practice—to anoint my features with a preparation

3: Wallace & Hoebel E-4, 5 (1933, 1945) 1952
NO6 Comanche NO6

726 called a Vengeance Dance. The dance did not begin until dark, and it ended in time for the party to take its departure before day, although the Comanches did not rely on dancing to arouse the war spirit of the group as much as some of the other Plains Indians. The tendency of the Comanches to make a decision quickly and to leave the same night as the dance were additional factors tending to eliminate unnecessary details. As darkness settled over the village, the people gathered around a fire, leaving an opening in the circle toward the proposed objective of the party. The volunteers were attired in all their war dress and paint. Only braves leaving on the raid could dance, but each was aided by a woman partner. A dancer might carry a rattle, but it was not essential. The warriors danced when they felt the urge, unless ordered to dance by a whip wielder. Sometimes there was little actual dancing. The spectators formed a circle outside the dancers, and joined in the singing.

The War Dance in some respects compares to the modern college pep rally preceding a football game. Some songs were merely musical [533] and without words. The songs with words were known by most people. Popular love songs, of which there were many, were sung. It is very difficult to render the songs into English without sacrificing the rhythm, but a sample verse of a popular song goes as follows:

Going away tonight;
Be gone a long time.
While I'm gone,
I'll be thinking of you.[7]

The dance would be interrupted at intervals by an old warrior, who approached the drummer and announced that he wanted to tell a story while the dancers rested. Having received recognition, he would recite the details of a coup which he had gained and take an oath that what he told was true. "Sun, Father, you saw me do it. Earth, Mother, you saw me do it. Do not permit me to live until another season, if I speak falsely." When the speaker finished, he was given an enthusiastic ovation: a mingling of war whoops, drum beating, gourd rattling, stamping of feet, and clapping of hands. Be-

[7] Informant: See How Deep the Water Is.

7: Richardson D-4 (no date) 1929
NO6 Comanche NO6

They
533 had some music, but their repertoire was limited even for savages. Noah Smithwick, who spent several months with the Comanches about 1837, states that it was customary for the first fellow who awoke in the morning to announce that fact in song; but he thought this was rather a "spontaneous outpouring akin to that of the feathered songsters than a religious rite."[30]

157 Notwithstanding their lack of culture the Comanches were not a dull people. In native ability their chiefs were a match for the keenest minds of the white men. Once in a council (the proceedings of which were carefully recorded by a secretary) President Sam Houston was trying to get the Comanches to agree to a line of division between the country of the Indians and that of their white neighbors. In the treaty the line was not being described as the Indians had been told it would be run. Buffalo Hump, a young Comanche chief, detected the discrepancy at once and a sharp argument between him and Houston followed. The dialogue is too long to be repeated, but one who reads it will be convinced that the chief knew exactly what he wanted and why he wanted it. He knew the topography of the country to perfection and also the settlements and roads. He clung persistently to his position and would not be moved from it.[31]

181 Notwithstanding their many savage vices the Comanches rated
577 higher morally than other nomadic tribes. They were hospitable and would share their last morsel with their guests. In war they gave no quarter and asked none, but it was not their custom to apply slow torture to unfortunate enemies. Of course individuals differed widely. Among the Southern Comanches, chief Buffalo Hump was erratic and sometimes treacherous, but Mo-pe-cho-co-pe (Old Owl) was even tempered and altogether dependable. Robert S. Neighbors, long a Texas and United States Indian agent, knew the Old Owl for a number of years and in his reports quotes him again and again. There is nothing whatever to indicate that Neighbors ever lost confidence in the old savage or ever doubted his word.[32] There were, no doubt, many Comanches as honest as the Old Owl, but the

30. The Evolution of a State, 181.

31. "Minutes of a Grand Council held near the Falls of the Brazos, between the Republic of Texas and the Indians, commencing on Monday, October 7th, 1844, Ms. Texas Indian Papers.

32. For instance, see Neighbors' report to Medill, 30 Cong., 1st Session, Senate Executive Document No. 171, 16-25.

Comanche NM6 ●
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PEYOTE ELEMENT DISTRIBUTION LIST—(Continued)

| Element | Comanche | | |

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

If I correctly interpret the somewhat confused accounts of several informants, the dances mentioned were performed mainly, or perhaps even exclusively, in connection with a festival, of possibly several weeks' duration, called nā'wapinā'r. This term was interpreted to indicate a challenge to the enemy and a calling of volunteers. At all events, the ceremony originated through the invitation of a man who had lost a son through some hostile tribe or had suffered some other injury at the hands of the enemy that called for revenge. Such a man would select a site for a general assemblage, summon his tribesmen to take part in a nā'wapinā'r, and pass a pipe from one guest to another by way of bespeaking their aid. In general he assumed the part of master of ceremonies.

There was a procession in which the war chiefs, rarely numbering more than six, took part. Some were on horseback. The most renowned warrior came last in the line. Musicians who drummed and sang accompanied the marchers. The renowned captain called a halt, and three times pretended to fix his lance into the ground before actually doing so. When he finally stuck it in, the musicians at once beat their drums. Then the drummers made remarks, and the captain told of the injury experienced by the tribe. The march was then resumed, and after a while the man ranking next to the famous warrior repeated the performance described.

During the entire period of the nā'wapinā'r it seems that the several dances alternated.

The Buffalo (or horn) dance, which could be performed by any of the bands, was declared by one informant to have been the greatest of all the dances. During its performance anyone having a horned bonnet would wear it. The dancers were lined up in a row and would advance a considerable distance in the dance step. Ahead of them was a line of mounted men, while behind them came a row of musicians, and behind these the group of spectators, including women, ranged in the arc of a circle.

The Crow dance was generally regarded by my informants as the exclusive property of the Yápaire'ka band. The performers marched through the entire camp, two abreast, with an officer on either side, armed with a heavy war club with a wrist loop of swift-fox skin, decorated with tassels. The officers deputized certain men to act as guards during the procession. The best dancers took the lead. After having proceeded some distance, they halted to form the arc of a circle. Then the dance began. At first possibly only one couple would advance, then others followed. The dancers imitated the motions of a crow. The managers would stop the dance after a while and tell about the war that was to follow the nā'wapinā'r or make some other announcement of general interest, at the same time going through some motions while the drummers were beating

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

their drums. There was a strict rule, that no dog must run ahead of the performers lest it be shot; so women would bid their children take care of any dogs they prized. Sometimes, however, a man who specially liked his dog might be asked to sacrifice it on this occasion. This taboo may have been common to several groups of dancers, but dogs were certainly especially offensive to those of the Crow division.

During any of the dances the managers would threaten to strike laggards with clubs.

About the other dances I was only able to learn that the Horses and Little Horses wore buffalo-skin sashes that lacked the slit found elsewhere, and used rawhide rattles, decorated with yellow-hammer feathers; the Horses also had spears, trimmed with eagle feathers.

When the master of the nā'wapinàr had decided that the time for action had arrived, he caused the dancing to cease and had the Comanche prepare for the warpath. On the night before setting out the tribesmen assembled, coming in pairs toward the front and in single file behind. Then occurred the ceremony called nïotsäit'. The women brought a buffalo hide and sticks. Some men held up one side of the hide, while the women held the opposite side, and all belabored it with the sticks, a special song being intoned by the master alone and taken up by the rest.[1]

On the next day the Comanche started against the enemy, led by the master. They appointed scouts to determine the hostile tribe's position. On their return buffalo chips were piled up, and the leader went in front of the heap to sing a war song. The pile of chips represented a sort of oath to the effect that the enemy's camp was really situated in the place specified, and also marked a spot for the Comanche to return to. After a successful raid public thanks were rendered to those who had avenged the injury. Scalps were set on a pole and carried aloft by the main chief as he rode ahead on the return trip. His body was stripped to the waist and painted black. War songs were chanted and guns were discharged as the party came back. Those who had remained in camp saw the scalp and knew that the injury had been avenged.

A number of questions were asked to determine traces of typical elements of military societies as found among the Plains tribes. In reply to one of these queries I was told that some warriors had hooked sticks with a long spear point at the bottom, the bent part being decorated with two pairs of eagle feathers. I could not ascertain that these regalia were correlated with a special tribal division or dance. Again, I learned that there were

[1] This ceremony has been noted among the Nez Percé, Lemhi Shoshone, and Crow. The last-mentioned tribe borrowed it from the (Wind River) Shoshone.

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

formerly certain "dauntless men," called pía rĕ'kap ĕ'kapit (Large Red Buffalo Meat), but these, too, were not associated with a special group. They were expected to act very quietly and practise uncommunicativeness (naſimeàpalet). One of them, who was killed by the Navajo, had a blue or some other cross painted on his quiver, and carried a singular tomahawk with long blade and eagle feather tied to the handle. There was nothing distinctive about the dress worn by these dauntless men.

In connection with the buffalo hunt there does not seem to have been any police body, and though the tribesmen were warned not to advance ahead of their fellows, the only punishment meted out to offenders was to reprove them. On the other hand, the Big Horse company does seem to have regulated traveling. They had no other political function except to act as guides when the Comanche were on the march and to make peace with other tribes. Wakinſ said that the Big Horses numbered about twenty and were always mature men. They had a distinctive song, but never danced by themselves. They painted their bodies red, down to the waist, and tied hawk and sparrowhawk feathers to the back of the head, so that these would flutter as their wearers moved. They carried dewclaw rattles and wore a sash made from a part of the skin of a buffalo taken from its neck.

21: Burnet T-5 (1818-1819) 1954 NO6 Comanche NO6
Texas

[ca. 1818]

175 they would be in no wise dangerous. But how inadequate
721 is an infant, dispersed, and unorganized settlement, to repel the sudden incursions of an enemy who move with unequalled celerity, and almost inscrutable caution: who traverse the pathless wilderness by day, and pounce on their
175 devoted victims in the unguarded hour of midnight. The
648 national faith and friendships of savages are proverbially treacherous, and are always subordinate to their own weak conceptions of interest, or the more imperative suggestions
175 of fear. The hope of spoil for the most part constitutes their
721 *prium mobile* to hostilities: but they are sometimes capable of adventuring the hazards of battle for the single purpose of revenging real or imaginary injuries.

175 The Comanchees or I-etans as they are sometimes called,
101 are one among a very few of the primitive nations of Spanish America, who have preserved their pristine independence. To what cause this singularity is attributable, it is difficult
{173} to determine. Their oral history is extremely limited and imperfect, and they appear to retain no recollections of a period when their political condition was materially dif-
175 ferent from what it now is. Of their origin they know
173 nothing. A regular tradition or national legend, seems never to have entered into the policy of these erratic sons
175 of the forest. Careless of the future, they are indifferent
181 to the benefits that accrue from the recollections of the past. The revolving day imbodies all their concerns. Their
175 songs, which are few and of little variation, however ancient
533 they may be, are rather didactic than historical, and are calculated to fire the warriors zeal, or to give solemnity to
175 funeral lamentations. It is however, presumable, that their
101 wandering mode of life and the remoteness and seclusion
171 of the country through which they have ranged time immemorial, have mainly contributed to perpetuate both the
721 identity and the independence of a tribe, whose numbers and capacities for war, are far inferior to others of their proscribed race, that have become almost or quite extinct, by the deleterious spread of a corrupt and unsocial civilization.

30: Levy E-5 (ca. 1957) 1958 NO6 Comanche NO6
Oklahoma
Kiowa NQ15

/page 43 continued/

C K 829 177 Indians, both Christians and Peyotists believe themselves superior to the Whites. Their meek and agreeable role is a mask which is dropped the moment the Whites are out of sight. They take satisfaction in the success of their deception, in the gullibility of the Whites. They manipulate the Whites and further prove their superiority. But this is probably not enough to supply adequate satisfaction, there is a future date at which the tables will be turned. It is in this realm that both Christianity and Peyote perform an almost identical function.

C K 795 711 Because aggression is denied to both Christians and Peyotists alike, the non-aggression principles of the two faiths may be followed [829] and the Indians feel that they are true to their faith while the White man is not. This will of course alleviate any guilt feelings due to suppressed aggression. But if the White man sins and the Indian does not then there is justice for the Christian in heaven and for both faiths, justice in the judgement day. The Peyotists' judgement day may be one trait taken bodily from Christian doctrine in tact. The descriptions I have had given me by Peyotists bode no good for Whites, and toned down as they are for my ears, the tone of voice is just a little unnerving. Moreover, Peyotists take every opportunity to mention [129] this coming of the end to me in ominous tones and say that they are sure I get the point. Peyote symbolism has clothed the judgement day in Peyote clothes. During a normal ceremony the eagle bone whistle is blown within the tipi towards the east (passing out through the entrance). At the day of judgement the procedure will be reversed. The whistle (like Gabriel's horn I am told) will blow outside the tipi from the east toward the west. It will pass through the tipi passing out the rear of the tipi. The description of the strength and tone of that whistle is quite eerie. I have not been able to get many statements on the subject from Christians but only hints here and there.

C K 798 795 C K 795 533 829

31: Jones E-5 (1967-1970) 1972 NO6 Comanche NO6
Oklahoma

115 malevolent spirits of the dead and the Medicine of the potential eagle doctor.
159 Kardiner's (1945:93) observation that, among the Comanche, "Medicine" is
756 merely a euphemism for "courage" is pertinent, for the ghost's major weapon
775 against the neophyte doctor is fear. It is interesting that although the behavior
[171] engaged in during these four days and nights of solitude is similar to the general pattern of Plains vision questing, Sanapia conceives of this time as merely a final test and not a time when a supernatural patron could have possibly appeared
[825] to her and granted her certain supernatural prerogatives. The apparition of her
[787] patron, the eagle, would come later in her career as a doctor. In the beginning of
[778] her doctoring career, the powers which she possessed came strictly from a personal power transmission from her mother and uncle to her. Sanapia feels that visitations from either the eagle, or at times from the spirits of her mother and uncle, are gifts granted her as a reward for her faith and conscientious endeavors as a doctor.

Power Transmission

115 The first stage in the actual power transmission from the mother was
159 concerned with instilling power into Sanapia's mouth and hands, the areas of
756 the body where an eagle doctor's powers are most strongly represented. The rituals
[824] involved with this first phase of transmission are very similar to the blessing ceremony, at least in the introductory stages. Sanapia's brother was told by the mother to lay a fire of pecan wood. After the wood burned to coals, the brother
[823] brought the coals to a secluded place where Sanapia and her mother waited. The mother sat facing east, and Sanapia was instructed to sit facing her, while the mound of coals burned between them. Sanapia was cedared[1] and fanned by her
[533] mother with the standard blessings of long life and good health. This blessing also included the mother's singing of her Medicine song, an action which serves
115 to call the *puhakut*'s power sources to his service. The mother, using her bare
159 hand, then plucked a live coal from the mound of embers and handed it to Sanapia.
756 At first, Sanapia reports, she balked at placing the burning coal in her hand, but at
787 her mother's insistence she took it and was amazed that it did not burn her. She was then instructed to rub the coal over her hands. Once again the similarity in the concepts of "Medicine" and "courage" appear. Today, Sanapia interprets the handling of live coals as an act of faith in the doctor, a necessary first step in testing the potential doctor's resolve.

> I was sure scared then . . . almost got up and ran away. I was only a young girl at that time, you know. But, when I took them coals on my hand, inside and outside my hand I felt a chill, maybe. Oh, it was like chills in my hands. That has the meaning that power was in there . . . working in my hands. Felt like it would go up my arm even.

[1] The dried leaves of the red cedar are sprinkled on live coals, and the rising smoke is wafted over the person who is being blessed.

31: Jones E-5 (1967-1970) 1972 N06 Comanche N06
Oklahoma

eggs, but it always feel like I'm choking in here and I just quit eating them. And now I can't get the taste out of my mouth. I'll have it all day long. I just can't eat them.

Sanapia's maternal uncle gave her but one "rule." She was forbidden to eat the visceral organs of animals. This was a bitter pill for Sanapia because of her love for liver and an Indian delicacy made from stuffed intestines. She has managed to circumvent this tabu by reinterpreting it. Sanapia feels that if she changes these forbidden meats into something else, disguises them, she can eat them with no fear or guilt.

A *pubakut* cannot doctor himself in the manner which was described regarding the removal of the eagle egg. This is unfortunate for Sanapia, for as she grows older, the tabus which she must observe become increasingly cumbersome; and since she is the only living eagle doctor, she has no way in which to relieve herself of these restrictions. This is also a reason for her disinclination to associate with the less traditionally based members of the Comanche tribe. The more conservative and traditional Comanches recognizing the special limitations which are placed on Sanapia's behavior and, honoring them, make her life a little less complicated. With the less traditionally oriented, Sanapia cannot be sure that they understand the meaning of her tabus, and thus she must be constantly on guard around them lest they pass behind her while she is eating, for example, and unknowingly, or perhaps knowingly, cause her to break one of the many restrictions placed on her with regards to food and behavior. Sanapia states that ignorance is no excuse when a "rule" is broken. Her tabus are mechanical.

The unique feature in the third power transmission was Sanapia's acquisition of her Medicine song. The Medicine song is Sanapia's most direct means of communication to the supernatural realms which are the ultimate sources of her power. The song belonged to both the mother and the uncle. Sanapia considers her Medicine song extremely potent and utilizes it only under the most critical and pressing of doctoring situations. It is not a common element in her doctoring activities but is only employed when she feels that all her other tactics are failing. The song is her ultimate doctoring tool in that it is as close as she comes to actually commanding her power sources to heed her wishes.

The immediate result of her Medicine song is the summoning of the spirits of her mother and uncle. She then asks them for support in her attempts to reach more deeply into the supernaturalistic realms for more power and control over the situation which is challenging her.

When my mother gave me that song she told me, "When you come by yourself like that, when you don't have no place to go for help, when you got no one to lean on for help, sing this song. What you want, you going to get. I'll be listening to you. When you sing this song, I'm going to hear you singing and I'm going to help you."

Two tabus concerned with behavior were associated with the power increase of this third stage. Sanapia was forbidden to ever directly make a request of another. Her powers would, according to her mother, allow her to obtain anything

31: Jones E-5 (1967-1970) 1972 NO6 Comanche NO6
Oklahoma

Visitations from the Medicine Eagle

115 Sanapia has had only two visitations from her supernatural eagle patron
159 in her doctoring career. Both occurred during doctoring situations as a direct
756 result of the singing of her Medicine song. Sanapia reports that her Medicine
825 eagle looks like eagles she has seen in the wild except that it is much larger. She
787 can feel her eagle's presence before she sees it. On the first occasion she felt a
[533] rush of air from its wings, and on the second it was a tingling sensation which announced the presence of the Medicine eagle. Sanapia states that when the eagle came to her, everything around her dissappeared with the resultant image: an eagle against a murky gray background. These visitations were very brief. During the eagle's apparition, it appeared to be hovering directly in front of her at a distance of about 4 or 5 feet. While the eagle was present, Sanapia trembled violently and perspired freely. She states that her heart beat very rapidly and she felt as if she was going to faint.

Contacts with the Supernatural

Sanapia has provided herself with several contacts with the supernatural
115 worlds. Since she cannot visit the other worlds, Sanapia must depend on these
159 contacts to assist her in making her wishes known to the supernatural realms.
756 Her comments concerning her Medicine song clearly identify the spirits of her
787 mother and maternal uncle as her two major assistants. It should also be remem-
[775] bered that she considers her Medicine song as her most potent piece of doctoring paraphernalia. The spirit–man in her recurring real dreams is also a liaison or avenue of rapport between Sanapia and the supernatural, though in this case it is strictly a one-way phenomenon which is beyond Sanapia's control.

115 Sanapia's eagle comes to her only through the intercession of her mother
159 and uncle via Sanapia's Medicine song. She associates her lack of courage in the
756 final phase of her doctor training with her inability to call the eagle to her aid
787 independently of her mother's and uncle's intercession. This is also the reason
533 why Sanapia possesses only one Medicine song instead of the many which her
775 mother and uncle possessed. In the final analysis, Sanapia can rarely act independently as a doctor; she must call on the assistance of her teachers. Therefore, instead of having many songs for summoning power, she has one. She must first call on her mother and uncle and then relate to them her wishes, which they, through their superior powers, actualize. Basically, then, Sanapia's real power is the control which she can exert over the powerful spirits of two *pahakuts*. However, this type of analysis is foreign to Sanapia. She prefers to think of herself as the pitiable supplicant.

115 Peyote is another important liaison with supernatural powers. The power
159 she receives from peyote is the only power which she can manipulate entirely
756 independently of the spirits of her mother and uncle. Still, the power of peyote
787 is subordinate to the powers possessed by the spirits of her mother and uncle,
755

31: Jones E-5 (1967-1970) 1972 NO6 Comanche NO6
Oklahoma

775 755 756 several in each hand and taps the patient's face. This is felt to transfer the positive qualities of these stones—firmness and stability—to the patient's face.

Intercession of the Medicine Eagle

775 755 756 787 778 If the patient is still not improved after the peyote meeting, Sanapia will move to her ultimate level of doctoring intensity by attempting to call her Medicine eagle to her assistance through the intercession of the spirits of her mother and maternal uncle. This step is not taken at the beginning of treatment because of the dangers involved with the presence of so great an amount of supernatural power. It is possible that she might kill her patient by exposing him to this burst [761] of supernatural energy. Also, Sanapia forestalls calling her ultimate powers into play because of her feeling that the physical reactions which this powerful presence produces in her will ultimately cause her death.

On the second day, if she has decided to follow this course of action, she refrains from her sunrise and midday doctoring. The patient spends the day resting and drinking great quantities of peyote and *bekwinatsu* "tea." Sanapia passes the daylight hours alone in some secluded area preparing herself for the traumatic activities in which she will be engaged after sunset.

> I set somewhere out there away from peoples . . . be by myself. I don't do nothing but sit and think about things. Like what my mother told me about things, and what my uncle told me. Think about all the years I come along and how up to today I'm still living. I don't do anything different from what I do if I am sitting anywhere by myself . . . just thinking about them things.

[515] [858] Immediately before sunset Sanapia goes to the stream which flows near her house and washes her hands and face before returning to her house. Any small children or infants who happen to be members of the household at this time are taken to spend the night with relatives in a nearby town, so they need not be exposed to the potential dangers of the night's doctoring activities. Sanapia firmly instructs her patient that he must do whatever she requests of him during the coming night. If he reacts slowly to her commands, he could die. Once again, this instruction is given in recognition of the dangers of supernatural power.

775 755 756 778 787 533 The night's doctoring follows the basic pattern of the first two treatments of the first day; however, this last treatment of the second day will continue throughout the night and will contain the crucial element of Sanapia's singing of her Medicine song. Sometime late in the night when Sanapia feels the proper inspiration, she begins to sing her song. She will sing it over and over again until the spirits she is calling come to her. The first singing of the song takes place with her patient as she fans him with her Medicine feather. She then leaves the house and continues her singing as she sits alone in the dark.

Sanapia first sees the spirits of her mother and uncle as two lights burning on the crest of a hill approximately a hundred yards south of her house. They slowly approach her. The rapidity of their approach corresponds to the intensity of Sanapia's singing, for it is her song which is drawing them to her. They

31: Jones E-5 (1967-1970) 1972 N06 Comanche N06
Oklahoma

finally stand before her, looking entirely natural and lifelike, much as they looked during Sanapia's adolescence. Sanapia continues her singing as they stand silently before her. In her song she tells them that she is alone and helpless and that she has no one to whom she can turn for help but them. She reminds them of their pledge of aid whenever she might need it during her lifetime. Sanapia may have to repeat her song for several hours as the spirits stand gazing down at her. Finally, with gestures of the hands they indicate that Sanapia will have what she wishes.

This means that the spirits of her mother and uncle have interceded with the Medicine eagle on her behalf. If the Medicine eagle is going to appear to Sanapia, it is at this time that he makes his appearance. Sanapia does not move after the spirits of her mother and uncle have left her. She ceases her Medicine song, but she remains to pray for a while longer before returning to her patient. Sanapia also must rest while her heart and breathing recover normalcy after the agitation they experienced during the apparition of the spirits.

She describes the appearance of the Medicine eagle in the following account:

> I was so tired then and I was crying too. Sitting there and seeing my mother like that. All at once I felt cold wind pushing me down. It was on my head and all around . . . flatten down the grass around me and I had to lean on my hands because it was heavy like I thought it might push me down right over my face. My blanket was blowing off me and I was grabbing for it . . . blowing my hair all over. Got scared and started shaking. Boy! that wind blow dust in my eyes and I was rubbing them when all at once everything got calm . . . like a dream like when you be sleeping way in the night. I saw that eagle . . . big, big, like an eagle . . . shining so pretty on its feathers. And I guess I was being silly because I start crying some more . . . just like some old woman. But I hear it in my mind, you know, say, "Go ahead, get him well. You can do it." Then I don't see nothing . . . I guess it's gone then.

Sanapia returns to her patient and attempts to utilize her newly acquired power increase to cure him. She uses only her Medicine feather and medicine smoke at this point. Most of her energy is aimed at instilling in her patient, through her prayers and contact with her feather, enough power to negate the malevolent forces which are acting to keep the patient from recovering. She does not come in physical contact with the patient at this time, for she feels that such contact would kill him.

If her patient has recovered during the night, she takes him outside with her before sunrise to make her morning prayers. She then blesses him in the standard manner and instructs him to wear the red paint for two days before he washes it off. This blessing on the morning of the third day after the initiation of doctoring marks the end of treatment.

Payments

The final payment is made within the succeeding weeks. Sanapia does not state a price but must accept whatever is offered her. She has received from